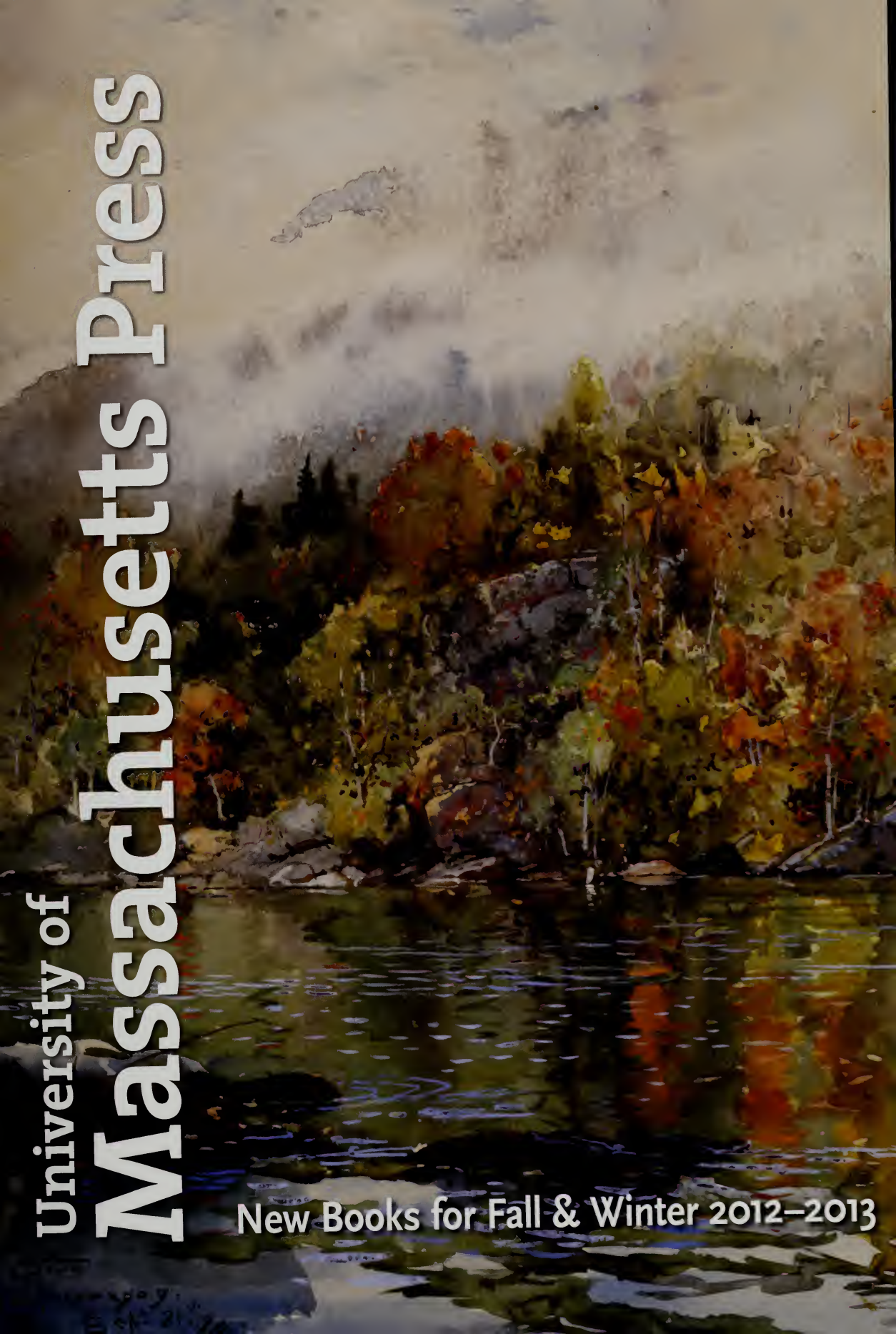

University of Massachusetts Press

New Books for Fall & Winter 2012–2013

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Cover art:
Harry Fenn, *Lake Memphremagog*, September 1894. Watercolor and gouache. Courtesy of William V. Abt. From *Creating a World on Paper*, p. 6.

The University of Massachusetts Press is a member of the Association of American University Presses.

A probing reassessment of a controversial legacy of the Vietnam War

Agent Orange

History, Science, and the Politics of Uncertainty

Edwin A. Martini

Taking on what one former U.S. ambassador called "the last ghost of the Vietnam War," this book examines the far-reaching impact of Agent Orange, the most infamous of the dioxin-contaminated herbicides used by American forces in Southeast Asia. Edwin A. Martini's aim is not simply to reconstruct the history of the "chemical war" but to investigate the ongoing controversy over the short- and long-term effects of weaponized defoliants on the environment of Vietnam, on the civilian population, and on the troops who fought on both sides.

Beginning in the early 1960s, when Agent Orange was first deployed in Vietnam, Martini follows the story across geographical and disciplinary boundaries, looking for answers to a host of still unresolved questions. What did chemical manufacturers and American policymakers know about the effects of dioxin on human beings, and when did they know it? How much do scientists and doctors know even today? Should the use of Agent Orange be considered a form of chemical warfare? What can, and should, be done for U.S. veterans, Vietnamese victims, and others around the world who believe they have medical problems caused by Agent Orange?

Martini draws on military records, government reports, scientific research, visits to contaminated sites, and interviews to disentangle conflicting claims and evaluate often ambiguous evidence. He shows that the impact of Agent Orange has been global in its reach. Yet for all the answers it provides, this book also reveals how much uncertainty—scientific, medical, legal, and political—continues to surround the legacy of Agent Orange.

"One of the boldest and most impressive books on the Vietnam War that I have read in the last few years. It is deeply researched, innovative in scope, and fundamentally challenging to many points of conventional wisdom on the conflict. Beyond that, Edwin Martini's study interrogates basic questions about science, causality, and certainty that few other works of history—on any subject—address."

—Jeremi Suri, author of *Liberty's Surest Guardian: American Nation-Building from the Founders to Obama*

"Martini's considerable talents as a storyteller only serve to illuminate his comprehensive research. This is such a powerful combination of narrative skill and bibliographic evidence that not only does *Agent Orange* make a significant contribution to its field, it is hard to imagine why anyone would attempt to add to this body of literature."

—David Zierler, author of *The Invention of Ecocide: Agent Orange and the Scientists Who Changed the Way We Think about the Environment*

EDWIN A. MARTINI is associate professor of history at Western Michigan University and author of *Invisible Enemies: The American War on Vietnam, 1975–2000* (University of Massachusetts Press, 2007).

American History / American Studies / Environmental History
328 pp., 15 illus.
$24.95 paper, ISBN 978-1-55849-975-1
$80.00 unjacketed cloth, ISBN 978-1-55849-974-4
October 2012
A volume in the series Culture, Politics, and the Cold War

A ground-breaking study of the full range of Civil War poetry

To Fight Aloud Is Very Brave

American Poetry and the Civil War

Faith Barrett

Focusing on literary and popular poets, as well as work by women, African Americans, and soldiers, this book considers how writers used poetry to articulate their relationships to family, community, and nation during the Civil War. Faith Barrett suggests that the nationalist "we" and the personal "I" are not opposed in this era; rather they are related positions on a continuous spectrum of potential stances. For example, while Julia Ward Howe became famous for her "Battle Hymn of the Republic," in an earlier poem titled "The Lyric I" she struggles to negotiate her relationship to domestic, aesthetic, and political stances.

Barrett makes the case that Americans on both sides of the struggle believed that poetry had an important role to play in defining national identity. She considers how poets created a platform from which they could speak both to their own families and local communities and to the nations of the Confederacy, the Union, and the United States. She argues that the Civil War changed the way American poets addressed their audiences and that Civil War poetry changed the way Americans understood their relationship to the nation.

"This is a very exciting work—original, sophisticated, magisterial, and important. It is a ground-breaking analysis of poetry in the Civil War that combines a reassessment of the most celebrated literary and popular poets of the war years with the recovery of a large group of lesser-known poets; the book unites an unusually wide range of poets—African American and white, Northern and Southern, male and female. . . . The writing is smart and forceful throughout, with particularly dazzling analyses of literary form."

—Elizabeth Young, author of *Disarming the Nation: Women's Writing and the American Civil War*

"Barrett breaks new and important ground by beginning to situate the work of poets, some newly 'recovered' like Sarah Piatt and George Moses Horton, some canonical, like Dickinson and Whitman, in relation to one another. In doing so she starts to map out the complex field of poetic production, circulation, and reception during the period. The book will have a powerful influence, and it will open up a range of possibilities for new work in the field."

—Eliza Richards, author of *Gender and the Politics of Reception in Poe's Circle*

FAITH BARRETT is associate professor and chair of English at Lawrence University. She is coeditor of *"Words for the Hour": A New Anthology of American Civil War Poetry* (University of Massachusetts Press, 2005).

American Literature / American Studies / Civil War

328 pp., 10 illus.
$27.95 paper, ISBN 978-1-55849-963-8
$80.00 unjacketed cloth, ISBN 978-1-55849-962-1
October 2012

Winner of the Grace Paley Prize in Short Fiction

My Escapee

Stories

Corinna Vallianatos

Delicate and assured, the stories in *My Escapee* illuminate unseen forces in women's lives: the shameful thought, the stifled hope, the subterranean stresses of marriage, friendship, and family. Grappling with lost memories, escaped time, the longing to be loved, and the instinct for autonomy, the stories peer inside their characters' minds to their benign delusions, their triumphs and defeats.

A girl taking a test for admittance to a selective school finds that what she loves most of all is the ordinary. A lonely young woman, sick of being sick, swaps places with her nurse. A college student deploys her more charming roommate to discover the secret rituals of an all-male club on campus. And in the title story, a woman in a nursing home receives mysterious missives from her longtime lover recalling fragments of their old life together.

"With the spare, definitive strokes of Matisse's late portraits, the stories in *My Escapee* hew precisely to the truth, while rendering a series of expressive and particular female lives. The characters are disoriented, vulnerable, at times dependent on others; they are also determined, defiant, passionate. One admires their self-awareness, one forgives them their imperfections, one feels keenly their isolation. The language is lucid, forceful, in turns unassuming and startling. Read together, these stories navigate an intimate landscape of fault lines, of grottoes of emotions, of stark passages and significant crossings. Vivid, whimsical, and restrained, they introduce a mature voice, an affecting and bracing debut."

—Jhumpa Lahiri, contest judge and author of *Interpreter of Maladies* and *The Namesake*

"These stories are wonderful—stirringly imagined, daringly structured, and wise to the ways of the human heart. Corinna Vallianatos can make an entire soul come shining out of the smallest phrase, and she does so again and again, sentence after sentence, on every page of this collection."

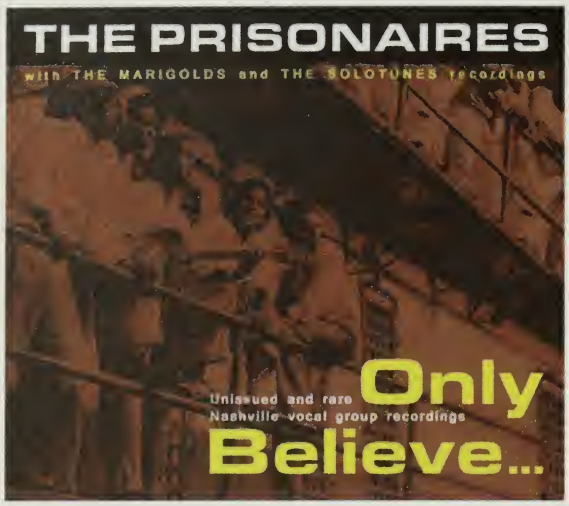
—Kevin Brockmeier, author of *The Brief History of the Dead* and *The Illumination*

"Corinna Vallianatos is a gangbuster talent. She suffuses scenes with the kind of radiant empathy one longs for in a story, and makes such sharp observations that she often startles the reader into laughter. Every sentence in *My Escapee* is taut and elastic and every story in this wonderful collection sings with both sadness and glee."

—Lauren Groff, author of *The Monsters of Templeton* and *Arcadia*

CORINNA VALLIANATOS's stories have appeared in *Tin House, McSweeney's, A Public Space, Gettysburg Review, Epoch*, and elsewhere. She was recently awarded a fellowship from The MacDowell Colony. She lives in Burlington, Vermont.

Fiction
176 pp.
$24.95t cloth, ISBN 978-1-55849-986-7
October 2012
Published in cooperation with the Association of Writers & Writing Programs (AWP)



"With sophistication and nuance, Dougan demonstrates that the Prisonaires' story is also the story of the American racial obsession, of the judicial system, of the architecture of the prison itself. He also manages to show how, if one listens carefully to the Prisonaires (or any of the subsequent music influenced by them), these subjects are there, in the musical mix itself, all the time. You can *hear* them, if you know how to listen. And Dougan knows how to teach us to listen."

—Rachel Rubin, coeditor of *American Popular Music: New Approaches to the Twentieth Century*

JOHN DOUGAN is professor of music business and popular music studies in the department of recording industry at Middle Tennessee State University and author of *The Who Sell Out.*

How a group of black inmates in pre–Civil Rights Tennessee created a remarkable hit recording

The Mistakes of Yesterday, the Hopes of Tomorrow

The Story of the Prisonaires

John Dougan

Early in the morning on June 1, 1953, five African American men boarded a van to make the 200-mile trip from Nashville to Memphis for a daylong recording session at the legendary Sun Studios, to be overseen by Sun founder Sam Phillips. One of the two tracks cut that day, "Just Walkin' in the Rain," would go on to become a regional R&B hit, Sun Records' biggest record of the pre-Elvis era. It would, however, be the group's only hit. They were the Prisonaires, a vocal quintet who had honed their skills while inmates at the Tennessee State Penitentiary in Nashville.

In this book, John Dougan tells the story of the Prisonaires, their hit single, and the afterlife of this one remarkable song. The group and the song itself represent a compelling concept: imprisoned men using music as a means of cultural and personal survival. The song was re-recorded by white singer Johnnie Ray, who made it a huge hit in 1956. Over the years, other singers and groups would move the song further away from its origins, recasting the deep emotions that came from creating music in a hostile, controlled environment.

The story of the Prisonaires, for all of its triumphs, reflects the disappointment of men caught in a paradoxical search for personal independence while fully cognizant of a future consigned to prison. Their brief career and the unusual circumstances under which it flourished sheds light on the harsh realities of race relations in the pre–Civil Rights South. The book also provides a portrait of Nashville just as it was gaining traction as a nationally recognized music center.

American Studies / Music / African American History
136 pp.
$22.95 paper, ISBN 978-1-55849-969-0
$80.00 unjacketed cloth, ISBN 978-1-55849-968-3
November 2012
A volume in the series American Popular Music

A timely exploration of gender and mixed race in American culture

Tragic No More

Mixed Race Women and the Nexus of Sex and Celebrity

Caroline A. Streeter

This book examines popular representations of biracial women of black and white descent in the United States, focusing on novels, television, music, and film. Although the emphasis is on the 1990s, the historical arc of the study begins in the 1930s. Caroline A. Streeter explores the encounter between what she sees as two dominant narratives that frame the perception of mixed race in America. The first is based on the long-standing historical experience of white supremacy and black subjugation. The second is more recent and involves the post–Civil Rights expansion of interracial marriage and mixed race identities. Streeter analyzes the collision of these two narratives, the cultural anxieties they have triggered, and the role of black/white women in the simultaneous creation and undoing of racial categories—a charged, ambiguous cycle in American culture.

Streeter's subjects include concert pianist Philippa Schuyler, Dorothy West's novel *The Wedding* (in print and on screen), Danzy Senna's novels *Caucasia* and *Symptomatic*, and celebrity performing artists Mariah Carey, Alicia Keys, and Halle Berry. She opens with a chapter that examines the layered media response to Essie Mae Washington-Williams, Senator Strom Thurmond's biracial daughter. Throughout the book, Streeter engages the work of feminist critics and others who have written on interracial sexuality and marriage, biracial identity, the multiracial movement, and mixed race in cultural studies.

"This is an exciting project, with great potential to impact the fields of mixed race studies, African American studies, gender studies, and popular cultural studies."

—Heidi Ardizzone, author of *An Illuminated Life: Bella da Costa Greene's Journey from Prejudice to Privilege*

CAROLINE A. STREETER is associate professor of English at UCLA, where she is affiliated with the Ralph J. Bunche Center for African American Studies.

Cultural Studies / African American Art and Literature / American Studies
176 pp., 6 illus.
$22.95 paper, ISBN 978-1-55849-985-0
$80.00 unjacketed cloth, ISBN 978-1-55849-984-3
December 2012

"This is an exhaustively researched, fully documented, clearly organized, and well written study of the life and work of the artist/illustrator Harry Fenn, embedded into the history of the times in which he lived."

—James F. O'Gorman, author of *Accomplished in All Departments of Art: Hammatt Billings of Boston, 1818–1874*

"Clearly written and packed with new information. The author has mined a great variety of primary sources to excellent advantage."

—Katherine Manthorne, author of *Tropical Renaissance: North American Artists Exploring Latin America, 1839–1879*

The first biography of a widely popular nineteenth-century illustrator

Creating a World on Paper

Harry Fenn's Career in Art

Sue Rainey

Harry Fenn was one of the most skilled and successful illustrators in the United States in the latter half of the nineteenth century, a time when illustrated periodicals and books were the primary means of sharing visual images. Fenn's work fostered pride in America's scenic landscapes and urban centers, informed a curious public about foreign lands, and promoted appreciation of printed pictures as artworks for a growing middle class.

Arriving in New York from London in 1857 as a young wood engraver, Fenn soon forged a career in illustration. His tiny black-and-white wood engravings for Whittier's *Snow-Bound* (1868) surprised critics with their power, and his bold, innovative compositions for *Picturesque America* (1872–74) were enormously popular and expanded the field for illustrators and publishers. In the 1880s and '90s, his illustrations appeared in many of the finest magazines and newspapers, depicting the places and events that interested the public—from post–Civil War national reconciliation to the World's Columbian Exposition in 1893 to the beginnings of imperialism in the Spanish-American War.

This handsomely designed volume documents Fenn's prolific career from the 1860s until his death in 1911. Sue Rainey also recounts his adventurous sketching trips in the western United States, Europe, and the Middle East, which enhanced his reputation for depicting far-flung places at a time when the nation was taking a more prominent role on the world stage.

SUE RAINEY is the author of *Creating "Picturesque America"* (1994), which won the Charles C. Eldredge Prize (Smithsonian) and the Ewell L. Newman Award.

American Studies / Art and Art History / Biography
516 pp., 43 color and 150 black-and-white illus.
$49.95 cloth, ISBN 978-1-55849-979-9
February 2013
A volume in the series Studies in Print Culture and the History of the Book

Frederick Law Olmsted's firm and the coming of age of suburban development

Community by Design

The Olmsted Firm and the Development of Brookline, Massachusetts

Keith N. Morgan, Elizabeth Hope Cushing, and Roger G. Reed

In 1883, Frederick Law Olmsted Sr. moved from New York City to Brookline, Massachusetts, a Boston suburb that annointed itself the "richest town in the world." For the next half century, until his son Frederick Law Olmsted Jr. relocated to California in 1936, the Olmsted firm received over 150 local commissions, serving as the dominant force in the planned development of this community.

From Fairsted, the Olmsteds' Brookline home and office, the firm collaborated with an impressive galaxy of suburban neighbors who were among the regional and national leaders in the fields of architecture and horticulture, among them Henry Hobson Richardson and Charles Sprague Sargent. Through plans for boulevards and parkways, residential subdivisions, institutional commissions, and private gardens, the Olmsted firm carefully guided the development of the town, as they designed cities and suburbs across America. While Olmsted Sr. used landscape architecture as his vehicle for development, his son and namesake saw Brookline as grounds for experiment in the new profession of city and regional planning, a field that he was helping to define and lead.

Little has been published on the importance of Brookline as a laboratory and model for the Olmsted firm's work. This beautifully illustrated book provides important new perspective on the history of planning in the United States and illuminates an aspect of the Olmsted office that has not been well understood.

KEITH N. MORGAN is a professor of the history of art and architecture at Boston University. He has published extensively on the landscape architects Charles A. Platt and Charles Eliot, and on various topics in Boston architecture. ELIZABETH HOPE CUSHING is the author of numerous cultural landscape history reports and a forthcoming biography of Arthur A. Shurcliff. ROGER G. REED is a historian for the National Register of Historic Places and the National Landmarks Program. He is the author of several books, including *Building Victorian Boston: The Architecture of Gridley J. F. Bryant* (University of Massachusetts Press, 2006).

Landscape Architecture / New England History / Urban History
384 pp., 130 illus.
$39.95 cloth, ISBN 978-1-55849-976-8
November 2012
Published in association with Library of American Landscape History

The long, winding history of a countercultural commune

Buying the Farm

Peace and War on a Sixties Commune

Tom Fels

Foreword by Daniel Aaron

This book tells the story of Montague Farm, an early back-to-the land communal experiment in western Massachusetts, from its beginning in 1968 through the following thirty-five years of its surprisingly long life. Drawing on his own experience as a resident of the farm from 1969 to 1973 and decades of contact with the farm's extended family, Tom Fels provides an insightful account of the history of this iconic alternative community. He follows its trajectory from its heady early days as a pioneering outpost of the counterculture through many years of change, including a period of renewed political activism and, later, increasing episodes of conflict between opposing factions to determine what the farm represented and who would control its destiny.

With deft individual portraits, Fels reveals the social dynamics of the group and explores the ongoing difficulties faced by a commune that was founded in idealism and sought to operate on the model of a leaderless democracy. He draws on a large body of farm family and 1960s-related writing and the notes of community members to present a variety of points of view. The result is an absorbing narrative that chronicles the positive aspects of Montague Farm while documenting the many challenges and disruptions that marked its history.

"Born in conflict, Montague Farm continued through decades of tortuous discordance, but left its mark in books, films, and music directly derived from it. . . . The scholarship in *Buying the Farm* could not be more sound and up to date. Tom Fels is well known for his meticulous care with such research, and this book makes a significant contribution to the study of this counterculture and its people."

—Ray Mungo, author of *Famous Long Ago: My Life and Hard Times with Liberation News Service*

TOM FELS, a museum curator and writer, has for many years researched, written, and lectured on the history of the 1960s. His *Farm Friends: From the Late Sixties to the West Seventies and Beyond* (2008) received honorable mention for the Eric Hoffer Book Award in independent publishing. DANIEL AARON, the Victor S. Thomas Professor of English and American Literature Emeritus at Harvard University, is the author of *Writers on the Left* and numerous other works on American history and culture.

American History / New England History

224 pp., 20 illus.
$24.95 paper, ISBN 978-1-55849-971-3
$80.00 unjacketed cloth, ISBN 978-1-55849-970-6
November 2012

A fresh look at one of America's greatest theologians

Jonathan Edwards and the Gospel of Love

Ronald Story

Jonathan Edwards has long epitomized the Puritan preacher as fiery scold, fixated on the inner struggle of the soul and the eternal flames of hell. In this book, Ronald Story offers a fundamentally different view of Edwards, revealing a profoundly social minister who preached a gospel of charity and community bound by love.

The first chapters trace Edwards's life and impact, examine his reputation as an intellectual, Calvinist, and revivalist, and highlight the importance for him of the gentler, more compassionate concepts of light, harmony, beauty, and sweetness. Story then explains what Edwards means by the "Gospel of Love"—a Christian faith that is less individual than interpersonal, and whose central feature is the practice of charity to the poor and the quest for loving community in this world, the chief signs of true salvation. As Edwards preached in his sermon "Heaven Is a World of Love," the afterlife itself is social in nature because love is social.

Drawing on Edwards's own sermons and notebooks, Story reveals the minister's belief that divine love expressed in the human family should take us beyond tribalism, sectarianism, provincialism, and nationality. Edwards offers hope, in the manner of Walter Rauschenbusch, Karl Barth, Martin Luther King Jr., and other great "improvers," for the coming of a world without want and war. Gracefully and compellingly written, this book represents a new departure in Edwards studies, revising the long-standing yet misleading stereotype of a man whose lessons of charity, community, and love we need now more than ever.

"One of the most elegantly written books on Edwards I have ever encountered. The reader actually hears more of Edwards speaking in his own voice than in most of the comparable introductions to Edwards on the market."

—Gerald R. McDermott, co-author of *The Theology of Jonathan Edwards*

"The picture of Edwards presented here is as an 'improver,' a reformer, a prophet, even a harbinger of the social gospel. What Story has done is to show how postmodern liberal Christians can 'claim' and use Edwards as well as their evangelical co-religionists in a constructive manner. That is quite an achievement."

— Kenneth P. Minkema, executive editor of *The Works of Jonathan Edwards*

RONALD STORY is professor of history emeritus at the University of Massachusetts Amherst.

Early American History / Religion / New England History
176 pp.
$22.95 paper, ISBN 978-1-55849-983-6
$80.00 unjacketed cloth, ISBN 978-1-55849-982-9
September 2012

"This book will be a stunning development, the first deep examination of an unknown diary that affords a very rare glimpse into women's lives in this time and place. Coughlin's narrative places the diarist and the diary thoroughly in its context, situating each passage within broader patterns of local and regional history as well as the political, cultural, and social history of the era."

—Marla R. Miller, author of *The Needle's Eye: Women and Work in the Age of Revolution*

MICHELLE MARCHETTI COUGHLIN is an independent scholar.

An intimate portrait of an early American woman drawn from her own writings

One Colonial Woman's World

The Life and Writings of Mehetabel Chandler Coit

Michelle Marchetti Coughlin

This book reconstructs the life of Mehetabel Chandler Coit (1673–1758), the author of what may be the earliest surviving diary by an American woman. A native of Roxbury, Massachusetts, who later moved to Connecticut, she began her diary at the age of fifteen and kept it intermittently until she was well into her seventies. A previously overlooked resource, the diary contains entries on a broad range of topics as well as poems, recipes, folk and herbal medical remedies, religious meditations, and financial accounts. An extensive collection of letters by Coit and her female relatives has also survived, shedding further light on her experiences.

Michelle Marchetti Coughlin combs through these writings to create a vivid portrait of a colonial American woman and the world she inhabited. Coughlin documents the activities of daily life as well as dramas occasioned by war, epidemics, and political upheaval. Though Coit's opportunities were circumscribed by gender norms of the day, she led a rich and varied life, not only running a household and raising a family, but reading, writing, traveling, transacting business, and maintaining a widespread network of social and commercial connections. She also took a lively interest in the world around her and played an active role in her community.

Coit's long life covered an eventful period in American history, and this book explores the numerous—and sometimes surprising—ways in which her personal history was linked to broader social and political developments. It also provides insight into the lives of countless other colonial American women whose history remains largely untold.

Early American History / Biography / Women's Studies

304 pp., 14 Illus.
$27.95 paper, ISBN 978-1-55849-967-6
$80.00 unjacketed cloth ISBN 978-1-55849-966-9
December 2012

The biography of an influential Progressive Era scholar of American colonial history

Alice Morse Earle and the Domestic History of Early America

Susan Reynolds Williams

Author, collector, and historian Alice Morse Earle (1851–1911) was among the most important and prolific writers of her day. Between 1890 and 1904, she produced seventeen books as well as numerous articles, pamphlets, and speeches about the life, manners, customs, and material culture of colonial New England. Earle's work coincided with a surge of interest in early American history, genealogy, and antique collecting, and more than a century after the publication of her first book, her contributions still resonate with readers interested in the nation's colonial past.

An intensely private woman, Earle lived in Brooklyn, New York, with her husband and four children and conducted much of her research either by mail or at the newly established Long Island Historical Society. She began writing on the eve of her fortieth birthday, and the impressive body of scholarship she generated over the next fifteen years stimulated new interest in early American social customs, domestic routines, foodways, clothing, and childrearing patterns.

Written in a style calculated to appeal to a wide readership, Earle's richly illustrated books recorded the intimate details of what she described as colonial "home life." These works reflected her belief that women had played a key historical role, helping to nurture communities by constructing households that both served and shaped their families. It was a vision that spoke eloquently to her contemporaries, who were busily creating exhibitions of early American life in museums, staging historical pageants and other forms of patriotic celebration, and furnishing their own domestic interiors.

"Although the name of Alice Morse Earle is widely known among 'colonial revival' scholars, her work has been little studied. Susan Williams demonstrates that Earle was a pivotal figure in the popularization of the colonial revival and its values—a fine contribution to the field."

—Dona Brown, author of *Inventing New England: Regional Tourism in the Nineteenth Century*

SUSAN REYNOLDS WILLIAMS is professor of history at Fitchburg State University and author of *Savory Suppers and Fashionable Feasts: Dining in Victorian America.*

American History / Biography/ Public History
328 pp., 39 illus.
$28.95 paper, ISBN 978-1-55849-988-1
$80.00 unjacketed cloth, ISBN 978-1-55849-987-4
February 2013
A volume in the series Public History in Historical Perspective

"*Dying in Character* is a fine book, and Berman is one insightful, intelligent critic. I applaud him for his courage in tackling the sensitive subject of death and dying."

—James Brown, author *The Los Angeles Diaries* and *This River*

JEFFREY BERMAN is Distinguished Teaching Professor of English at the University at Albany. He is the author of thirteen books, including *Companionship in Grief: Love and Loss in the Memoirs of C. S. Lewis, John Bayley, Donald Hall, Joan Didion, and Calvin Trillin* (University of Massachusetts Press, 2010).

How writers approaching death seek to affirm the values that have guided their lives

Dying in Character

Memoirs on the End of Life

Jeffrey Berman

In the past twenty years, an increasing number of authors have written memoirs focusing on the last stage of their lives: Elizabeth Kübler-Ross, for example, in *The Wheel of Life*, Harold Brodkey in *This Wild Darkness*, Edward Said in *Out of Place*, and Tony Judt in *The Memory Chalet*. In these and other end-of-life memoirs, writers not only confront their own mortality but in most cases struggle to "die in character"— that is, to affirm the values, beliefs, and goals that have characterized their lives.

Examining the works cited above, as well as memoirs by Mitch Albom, Roland Barthes, Jean-Dominique Bauby, Art Buchwald, Randy Pausch, David Rieff, Philip Roth, and Morrie Schwartz, Jeffrey Berman's analysis of this growing genre yields some surprising insights. While the authors have much to say about the loneliness and pain of dying, many also convey joy, fulfillment, and gratitude. Harold Brodkey is willing to die as long as his writings survive. Art Buchwald and Randy Pausch both use the word *fun* to describe their dying experiences. Dying was not fun for Morrie Schwartz and Tony Judt, but they reveal courage, satisfaction, and fearlessness during the final stage of their lives, when they are nearly paralyzed by their illnesses.

It is hard to imagine that these writers could feel so upbeat in their situations, but their memoirs are authentically affirmative. They see death coming, yet they remain stalwart and focused on their writing. Berman concludes that the contemporary end-of-life memoir can thus be understood as a new form of death ritual, "a secular example of the long tradition of *ars moriendi*, the art of dying."

American Literature / Autobiography

312 pp.
$27.95 paper, ISBN 978-1-55849-965-2
$80.00 unjacketed cloth, ISBN 978-1-55849-964-5
February 2013

Explores the representation of old age in Elizabethan England

Constituting Old Age in Early Modern English Literature, from Queen Elizabeth to *King Lear*

Christopher Martin

How did Shakespeare and his contemporaries, whose works mark the last quarter century of Elizabeth I's reign as one of the richest moments in all of English literature, regard and represent old age? Was late life seen primarily as a time of withdrawal and preparation for death, as scholars and historians have traditionally maintained? In this book, Christopher Martin examines how, contrary to received impressions, writers and thinkers of the era—working in the shadow of the kinetic, long-lived queen herself—contested such prejudicial and dismissive social attitudes.

In late Tudor England, Martin argues, competing definitions of and regard for old age established a deeply conflicted frontier between external, socially "constituted" beliefs and a developing sense of an individual's "constitution" or physical makeup, a usage that entered the language in the mid-1500s. This space was further complicated by internal divisions within the opposing camps. On one side, reverence for the elder's authority, rooted in religious and social convention, was persistently challenged by the discontents of an ambitious younger underclass. Simultaneously, the aging subject grounded an enduring social presence and dignity on a bodily integrity that time inevitably threatened. In a historical setting that saw both the extended reign of an aging monarch and a resulting climate of acute generational strife, this network of competition and accommodation uniquely shaped late Elizabethan literary imagination. Through fresh readings of signature works, genres, and figures, Martin redirects critical attention to this neglected aspect of early modern studies.

"I very much enjoyed reading this book. Christopher Martin presents a relatively fresh topic in ways that encourage interesting readings of canonical texts while, concurrently, bringing to light some new, fascinating material, particularly on Elizabeth I and the aging process. Additionally, he manages to weave in contemporary findings from gerontology studies and does so in a manner that makes these points easily understandable, without overwhelming readers with superfluous information from modern medicine."

—Susan Cerasano, editor of *Medieval and Renaissance Drama in England*

CHRISTOPHER MARTIN is associate professor of English at Boston University and author of *Policy in Love: Lyric and Public in Ovid, Petrarch, and Shakespeare.*

British and European Literature / British and European History
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"A sophisticated and engaging study of American missionaries in the Ottoman Empire. . . . In crystal-clear and vivid prose, Barbara Reeves-Ellington shows how both American and Bulgarian women drew from and contributed to the opportunities that the American mission to the region provided, while challenging expectations about gender relations and women's behavior."

—Heather J. Sharkey, author of *American Evangelicals in Egypt: Missionary Encounters in an Age of Empire*

BARBARA REEVES-ELLINGTON is associate professor of history at Siena College.

An illuminating study of the unintended consequences of an American missionary campaign

Domestic Frontiers

Gender, Reform, and American Interventions in the Ottoman Balkans and the Near East

Barbara Reeves-Ellington

During the nineteenth and early twentieth centuries, American Protestant missionaries attempted to export their religious beliefs and cultural ideals to the Ottoman Empire. Seeking to attract Orthodox Christians and even Muslims to their faith, they promoted the paradigm of the "Christian home" as the foundation of national progress. Yet the missionaries' efforts not only failed to win many converts but also produced some unexpected results.

Drawing on a broad range of sources—Ottoman, Bulgarian, Russian, French, and English—Barbara Reeves-Ellington tracks the transnational history of this little-known episode of American cultural expansion. She shows how issues of gender and race influenced the missionaries' efforts as well as the complex responses of Ottoman subjects to American intrusions into their everyday lives. Women missionaries—married and single—employed the language of Christian domesticity and female moral authority to challenge the male-dominated hierarchy of missionary society and to forge bonds of feminist internationalism. At the same time, Orthodox Christians adapted the missionaries' ideology to their own purposes in developing a new strain of nationalism that undermined Ottoman efforts to stem growing sectarianism within their empire. By the beginning of the twentieth century, as some missionaries began to promote international understanding rather than Protestantism, they also paved the way for future expansion of American political and commercial interests.

American History / American Studies / Religion
224 pp., 12 illus.
$24.95 paper, ISBN 978-1-55849-981-2
$80.00 unjacketed cloth, ISBN 978-1-55849-980-5
January 2013

How black America's relationship with Africa changed at a key point in history

The Insistent Call

Rhetorical Moments in Black Anticolonialism, 1929–1937

Aric Putnam

Throughout the nineteenth century, African heritage played an important role in black America, as personal memories and cultural practices continued to shape the everyday experience of people of African descent living under the shadow of slavery. Resisting efforts to de-Africanize their values, customs, and beliefs, black Americans invoked their African roots in public arguments about their identity and place in the "new" world. At the outset of the twentieth century many still saw Africa primarily as the source of a common cultural and spiritual past. But after the 1920s, the meaning of African heritage changed as people of African descent expressed new relationships between themselves, the United States, and the African Diaspora.

In *The Insistent Call*, Aric Putnam studies the rhetoric of newspapers, literature, and political pamphlets that expressed this shift. He demonstrates that as people of African descent debated the United States' occupation of Haiti, the Liberian labor crisis, and the Italian invasion of Ethiopia, they formed a new collective identity, one that understood the African Diaspora in primarily political rather than cultural terms. In addition to uncovering a neglected period in the history of black rhetoric, Putnam shows how rhetoric that articulates the interests of a population not defined by the boundaries of a state can still motivate collective action and influence policies.

"*The Insistent Call* is well grounded in current scholarship, and the author defines clearly his place in the debates and his extension of current thought."

—Jacqueline Bacon, author of *Freedom's Journal: The First African American Newspaper*

ARIC PUTNAM is associate professor of communication at the College of St. Benedict / St. John's University.

African American History / American History
176 pp.
$22.95 paper, ISBN 978-1-55849-978-2
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October 2012

Selected excerpts from the voluminous writings of W.E.B. Du Bois

The World of W.E.B. Du Bois

A Quotation Sourcebook

Edited by Meyer Weinberg

with a new Introduction by John H. Bracey Jr.

W.E.B. Du Bois (1868–1963) was one of the leading public figures of his time—an African American sociologist, historian, civil rights activist, author, and editor. He organized, protested, laid out programs, petitioned, and raised questions of long-term strategy and short-term tactics. He also wrote numerous books and articles and was a commanding speaker and a prodigious correspondent.

Meyer Weinberg created *The World of W.E.B. Du Bois* to provide a short journey through Du Bois's views on virtually all aspects of twentieth-century life. More than one thousand quotations from his published writings and correspondence are included, arranged into twenty topical chapters. Each quotation begins with a heading designed to summarize its main theme. A subject index provides additional access to the ideas of this complex figure.

"Most valuable to students seeking to sample the wealth of ideas in Du Bois's vast body of writing. Scholars will also benefit by easily locating sources for Du Bois's views on an impressive variety of topics. Because Weinberg has drawn extensively from the unpublished writings of Du Bois, students and scholars alike will be exposed to sources that are not easily accessible otherwise."

—*Journal of American History*

"The major thoughts, ideas, predictions, and judgments from Du Bois's voluminous published and unpublished writings have been selected, arranged, classified, and indexed in this work. . . . While most quotes deal with the situation of African Americans, Du Bois's observations over seven decades embody a broad range of social issues. . . . This compilation by an emeritus black studies academician is recommended for race relations and intellectual history collections."

—*Library Journal*

MEYER WEINBERG, who died in 2002, was the author or editor of eighteen books, including *A Short History of American Capitalism*. He was the founder and first director of the Horace Mann Bond Center for Equal Education at the University of Massachusetts Amherst and a member of the W.E.B. Du Bois Department of Afro American Studies. JOHN H. BRACEY JR. is a professor in the same department.

African American History / American History

296 pp.

$24.95 paper, ISBN 978-1-55849-990-4

November 2012

Original essays on the role of the printed word in the ideological struggle between East and West

Pressing the Fight

Print, Propaganda, and the Cold War

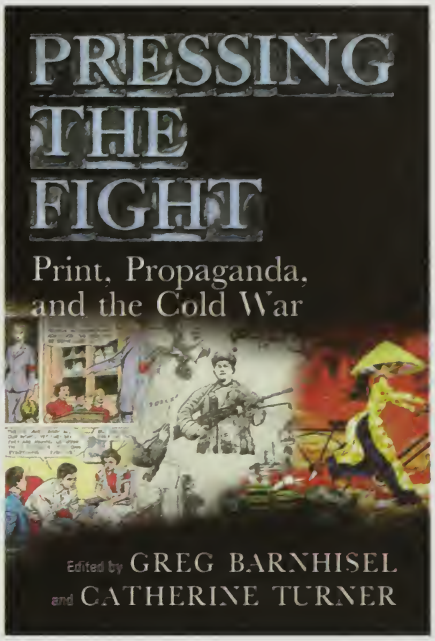
Edited by Greg Barnhisel and Catherine Turner

Although often framed as an economic, military, and diplomatic confrontation, the Cold War was above all a conflict of ideas. In official pronouncements and publications as well as via radio broadcasts, television, and film, the United States and the Soviet Union both sought to extend their global reach as much through the power of persuasion as by the use of force. Yet of all the means each side employed to press its ideological case, none proved more reliable or successful than print.

In this volume, scholars from a variety of disciplines explore the myriad ways print was used in the Cold War. Looking at materials ranging from textbooks and cookbooks to art catalogs, newspaper comics, and travel guides, they analyze not only the content of printed matter but also the material circumstances of its production, the people and institutions that disseminated it, and the audiences that consumed it.

In addition to the volume editors, contributors include Ed Brunner, Russell Cobb, Laura Jane Gifford, Patricia Hills, Christian Kanig, Scott Laderman, Amanda Laugesen, Martin Manning, Kristin Matthews, Hiromi Ochi, Amy Reddinger, and James Smith.

GREG BARNHISEL is associate professor of English at Duquesne University and author of *James Laughlin, New Directions, and the Remaking of Ezra Pound* (University of Massachusetts Press, 2005). CATHERINE TURNER is associate director of the Center for Teaching and Learning at the University of Pennsylvania and author of *Marketing Modernism between the Two World Wars* (University of Massachusetts Press, 2003).



"Perhaps the most important work performed by this collection of first-rate essays is to demonstrate compellingly, across a wide range of cultural and academic contexts, how central printed words and images were to 'fighting' the Cold War, an 'event' that still reverberates throughout the world. Barnhisel and Turner have produced an accessible, engaging collection with a commendable geographic, political, and thematic diversity of perspectives."

—*Choice* (Editors' Picks)

"An intriguing mix of essays. . . . Although print was censored, it served, unlike film and television, as the most likely medium for dissent from samizdat to antiwar pamphlets. This investigation of official and unofficial Cold War messages reveals the range of competing narratives of national identity in an age of superpower rivalry."

—*Journal of American History*

Print Culture Studies / American History
312 pp. 16 illus.
$26.95 paper, ISBN 978-1-55849-960-7
September 2012
A volume in the series Studies in Print Culture and the History of the Book

A lively, well-illustrated history of the university on its sesquicentennial

UMass Rising

The University of Massachusetts Amherst at 150

Katharine Greider

In 1863, just a year after Congress enacted the Land-Grant Colleges Act, Massachusetts Agricultural College embarked on its mission to offer instruction to the state's citizens in the "agricultural, mechanical, and military arts." The school boasted a faculty of 4 and a student body of 56. As UMass Amherst prepares to celebrate its sesquicentennial, its full-time faculty numbers nearly 1,200 and the combined undergraduate/graduate student population is close to 28,000.

The principles that undergirded Mass Aggie's founding continue to form the basis for UMass Amherst's mission of preparing young people to make their way in life by stretching boundaries in all disciplines, from the physical and social sciences to the liberal arts. *UMass Rising* looks at the school over the course of its first 150 years and mines that history to reveal not only how these principles have been fostered, but also the whys and whos.

The engaging text is enhanced by features on all aspects of life at this unique university. The reader encounters a cavalcade of notable people, as well as many little-known anecdotes, from the humorous to the touching. All are anchored by a gathering of archival images, some published here for the first time.

Writer and cultural historian KATHARINE GREIDER's most recent book, *Archaeology of Home: An Epic Set on a Thousand Square Feet of the Lower East Side*, was published in 2011.

New England History / Education

240 pp., 135 color illus., 9 1/2" x 11 1/4" format
$29.95t cloth, ISBN 978-1-55849-989-8
February 2013

Distributed for the University of Massachusetts Amherst

Selected BACKLIST

Listed below are recent and notable titles, organized by subject matter for your convenience. Additional information on more than 1,000 publications from the UMass Press is available at our website: www.umass.edu/umpress.

ART AND ARCHITECTURE

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Elizabeth Stillinger

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—*Antiques and the Arts Weekly*

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464 pp., 223 color & 139 black-and-white illus., 9" x 10" format, 2011

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Peter Benes

"The product of four decades of thorough and meticulous research, this clearly written work is the most important book on early New England architecture since the publication of Abbott Lowell Cummings's *The Framed Houses of Massachusetts Bay* in 1979."—Kevin M. Sweeney

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336 pp., 51 color & 45 black-and-white illus., 8" x 8 3/4" format, 2011

Frederic Crowninshield

A Renaissance Man in the Gilded Age

Gertrude de G. Wilmers and Julie L. Sloan

"This beautifully produced biography of the late-19th-century and early-20th-century American artist, author, and arts administrator Frederic Crowninshield was meticulously researched and written. . . . [It] offers an extensive description and analysis of Crowninshield's stained glass windows, murals, and paintings and places them in social, artistic, and historical context."
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352 pp., 76 color & 27 black-and-white illus., 2010

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Edited by Thomas Luebke

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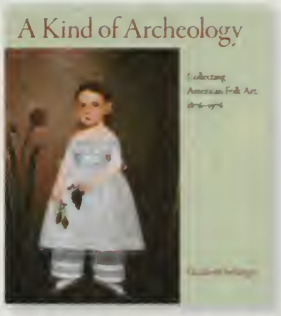

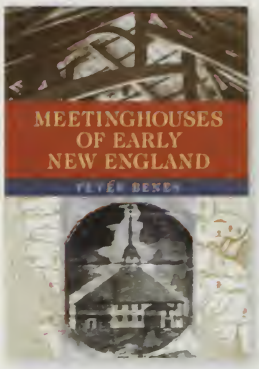

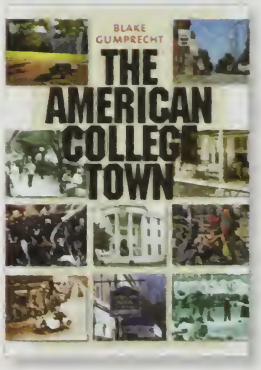

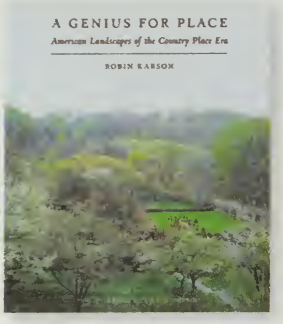

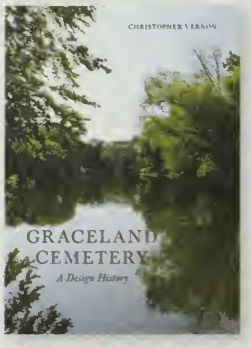

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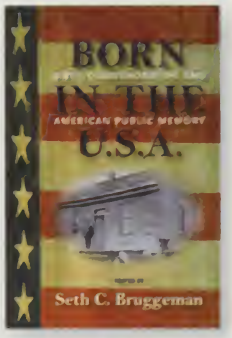
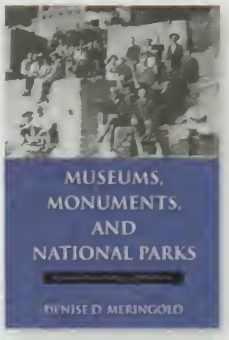
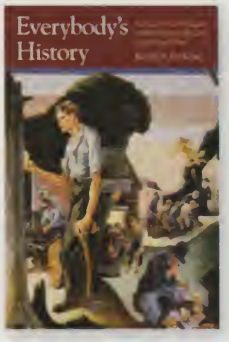
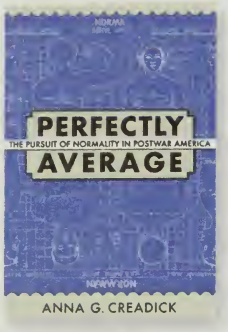
$26.95 paper, ISBN 978-1-55849-835-8
256 pp., 2010









Perfectly Average

The Pursuit of Normality in Postwar America

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"A compelling, fascinating study of the centrality of the value of normality as defining so many aspects of post-WWII US culture. . . . Highly recommended." —*Choice*

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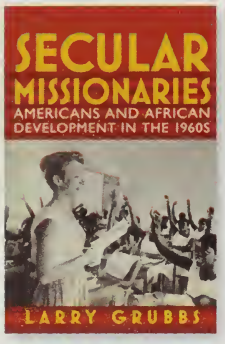

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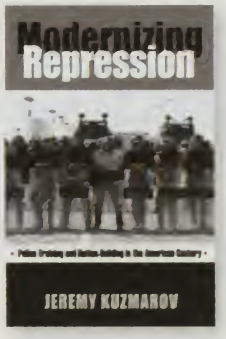

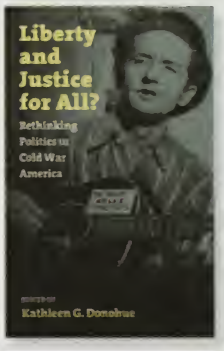

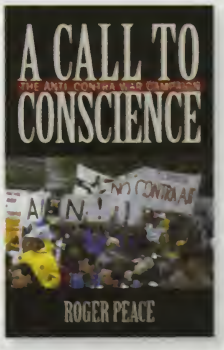

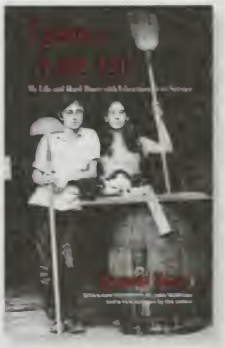

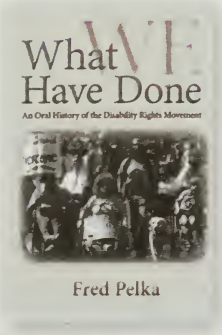

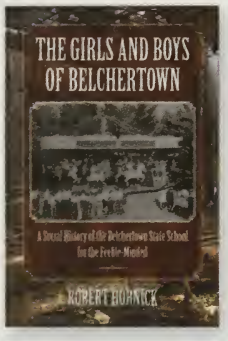

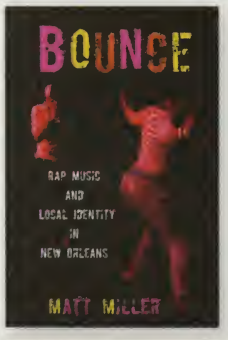

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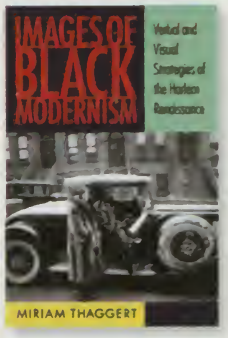

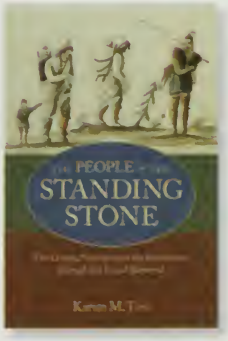

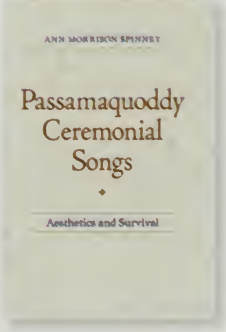

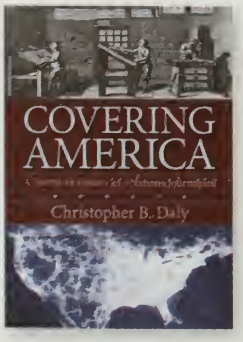

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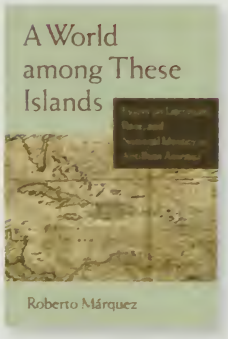

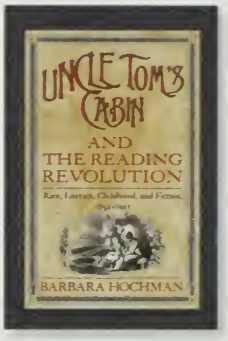

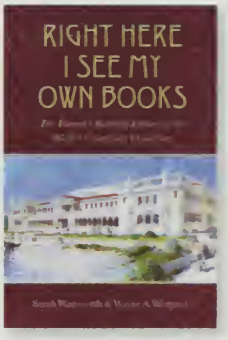

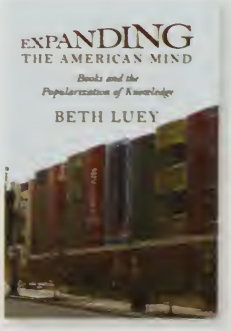

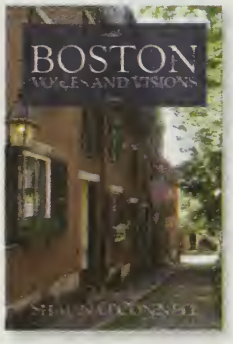

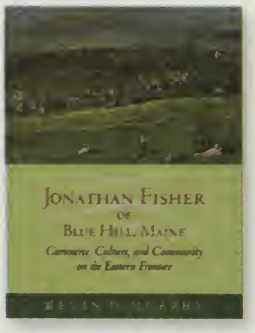

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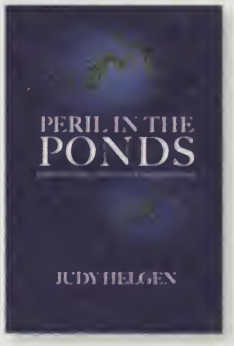

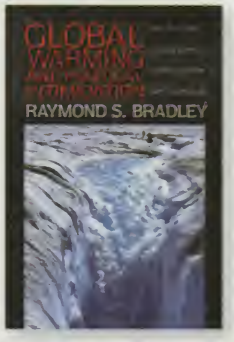

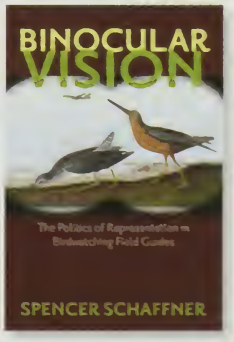

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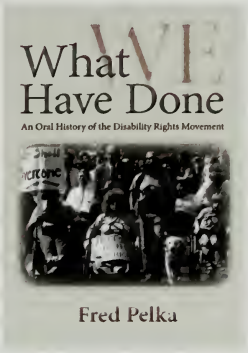

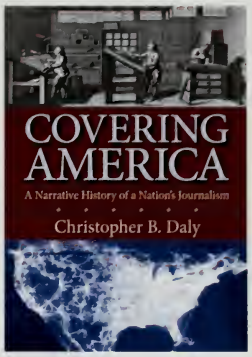

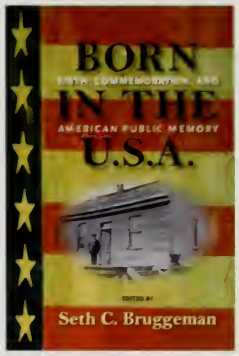

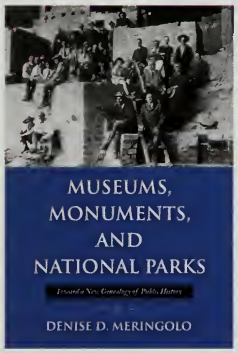

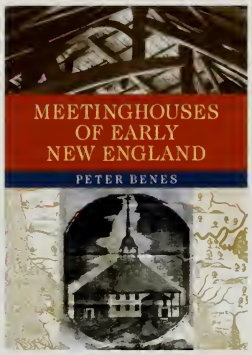

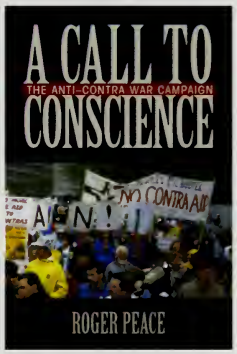

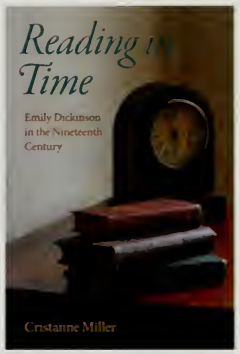

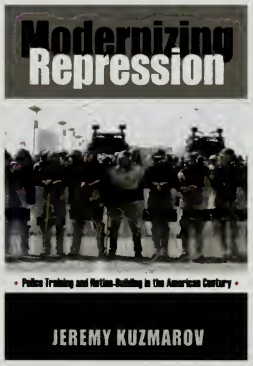

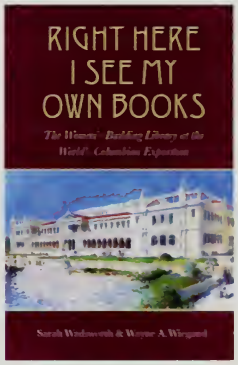

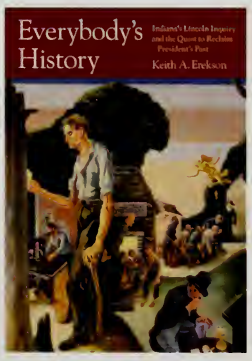

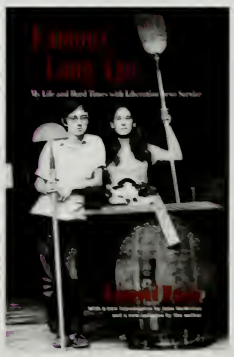

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